

CANADIAN MOVING PICTURE DIGEST

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RAY LEWIS
Editor and Publisher

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Vol. 30, No. 47

TORONTO 2, CANADA

March 11th, 1939

Simon Legree Pursues Eliza

Elevate Your Suspenders

Don't Lose Your Film Trade

"Oklahoma Kid" "Let Us Live"

"Gunga Din" Opens, Uptown, Toronto

Digest Royal Visit

Souvenir Number Coming

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259 SPADINA AVENUE, TORONTO 2

THEY TELL A STORY



Left top: Wendy Hiller, cockney flower-girl, discovered as a "test" subject for the making of a "Duchess", in M-G-M's "Pygmalion".



Right top: The cockney flower girl in George Bernard Shaw's "Pygmalion" — produced by Gabriel Pascal — becomes a "lady", and is presented to royalty.



Left Centre: James Cagney and Humphrey Bogart stare each other down in this scene from Warner Bros. "Oklahoma Kid". Our money's on Jimmy, we saw the picture.

Right Centre: Ronald Reagan and Cora Witherspoon help Bette Davis try to forget, in a scene from the Warner Bros. star's greatest triumph, in "Dark Victory".



Above: Irene Dunne, she of the silvery tones, gives singing lessons to young but willing pupils in RKO Radio's "Love Affair".



Left Centre: The butler brings word to Fred Astaire and Ginger Rogers that Fred must be "off to the wars", in RKO Radio's filmization of the life of Vernon and Irene Castle.



Right Centre: Irene Dunne and Charles Boyer intimate that they "want to be alone" with their "Love Affair". It's a Leo McCarey production for RKO Radio.



Left Bottom: Shirley Temple plays Dan Cupid for Anita Louise and Richard Greene in 20th Century-Fox's "The Little Princess".

Right Bottom: Shirley Temple is given encouragement in her hour of need by fellow-slavey, Sybil Jason. "The Little Princess" is produced entirely in Technicolor.



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"Easy to Digest"

Vol. 30, No. 47

TORONTO 2, CANADA

March 11th, 1939

SIMON LEGREE PURSUES ELIZA



YOU know the old melerdrammer of Eliza crossing the ice with her infant in her arms, as Simon Legree, whip in hand, and bloodhounds as his aids

seeks to seize upon the body of Eliza and her child for the purpose of bringing them back to slavery. The story by Harriet Beecher Stowe also brings to mind "Topsy", that coloured youngster, who, when asked where she came from, said, "I jes' growed".

When we behold the Film Industry and note the internal and external difficulties, we wonder that if this Film Business had received a better bringing-up, and had not "jes' growed", whether it would be always escaping from trouble.

The position in which it finds itself is somewhat paradoxical. The legislative moves at present in the U.S., numerous and varied, are primarily to divorce theatre holdings from producing-distributing holdings; and while in some States of the U.S., or some particular cities or zones in the film trade, such separation of Film Trade holdings may make pictures more available for general distribution, will such separation not strengthen an alleged monopoly of interests in Motion Pictures, rather than weaken its power?

If certain major companies are selected to control theatres and other companies selected to produce and distribute pictures, excuse The Digest for being dumb, but we would like to know if that will not establish a better-working monopoly than it is alleged we now have in Motion Pictures? How is such a cleavage going to help release product to the Independents, when a gigantic buying machine for pictures will have been set up by the concentration of theatre holdings under the control of a few companies?

Is not the present plan more competitive between the majors who own circuits, and who also produce and distribute pictures? Is Motion Picture trading not less controlled now than it will be under the other plan? If such a plan is worked out will there not be gentlemen's agree-

ments between those who give up their theatres to become producer-distributors only, and those who take them over?

The more competition there is in this business the better chance is there for Independents to survive. The present system has plenty of weaknesses, but when this Industry gets down to a straight theatre and production-distribution basis of operation, it will be in better shape from a Wall St. or banking angle, no doubt, to handle, but how much better off will the Independents be? We are not arguing the point, we wish to be educated, because after being in Motion Pictures for twenty-five years and listening to exhibitors and producers and distributors, neither of them can be right all the time, but from the internal troubles which rend us in twain, there must be an escape.

We have observed that exhibitors are always organizing and complaining about their treatment from the men with whom they trade. The producer-distributors have not to our knowledge asked for legislation to restrict the trade practices of the men with whom they trade, that is the Independent theatre-owners, outside of such legislation implicated by courts of justice functioning through Arbitration Boards, the latter which were exterminated being in their nature somewhat illegal.

In Canada we definitely have an obvious and nasty situation. We have lived with it. This situation is as unique as was the situation in South Africa, but in South Africa those who had a monopoly owned the properties which constituted the monopoly. In Canada, the monopolist is a paid officer of a company, and it is not what the company owns today which constitutes an alleged monopoly, but what its president privately owns and controls; and the policy which he makes operative for the benefit of his private interests mostly.



**Elevate
Your
Suspenders**



**You Can't
Afford to Lose
Your Pants**

Ray Presents

WHAT do producer-distributors know about Canada outside of the fact that it is good for fishing in the summer months, for golf, a nice quiet place to live in, that one's income goes further than it does in the United States, that we sing the National Anthem, "God Save The King" at the beginning or end of every theatre or public performance, or else we just play it?

We know, that you know, that Canada is considered a good territory for the distribution of American-made films; and that it has given the American Film Industry millions of dollars. Three of the latest big hits, by the way that are in the "money" have been "Pygmalion", produced by Gabriel Pascal and directed by Leslie Howard and Anthony Asquith, released through Metro-Goldwyn-Mayer; "The Lady Vanishes", directed by Alfred Hitchcock, and the Technicolor Geoffrey Toye - Gilbert and Sullivan - D'Oyly Carte combination production of "The Mikado"; all three British-made pictures, which proves that Canada can make money for British pictures, also.

But, outside of collecting picture distribution revenue, how much more do producer-distributors know about this other part of the American Continent in relationship to its future possibilities as a nation; and in relationship to what it means at the present time by way of film trade revenue? What does Canada mean to you in the near future, when the plans regarding immigration are worked out and Canada will have an influx of millions of theatregoers?

MILLIONS of new theatregoers in Canada will mean increased theatre attendance and new theatres, for these immigrants will have been starved for entertainment such as we have always enjoyed. They will be hungry for shows which are the regular fare of Democratic countries unbound in their entertainment programs by Government-directed propaganda restrictions.

Aside from these very important considerations, there is the wealth of this country to be considered. Do you know that two mines in Canada produced more gold this current year than the whole gold-producing state of California?

Learn something about this country called Canada, producer-distributors, before you settle down into that passive state of non-resistance to a force which is permeating every branch of the Film Industry here, and making this country a closed film door to all film enterprise save that through which it personally benefits.

'You cannot live with all your territories cut off. You have had most of your foreign film trade amputated, be careful of what you have left. There is still time to save Canada. You know better than anyone else what revenue you take out of Canada. You should be getting more today than you ever received. Sit down one afternoon all of you, together and talk Canada over. Don't put the onus on your representatives here, because you know that they are "on the spot".

GET your theatre circuits in Canada before you. Find out where your pictures are playing, how long they remain "in the can" before they are released, and how long it takes a picture to cover all the playdates in Canada. Find out the causes of slow distribution. Figure out how much of your money remains tied up while your picture crawls over this vast territory, obstructed by "clearance" and "protection".

Take a look at British Columbia, it's on the coast; take a look at Nova Scotia, there is legislative trouble brewing in both places, not because they do not want American-made films, nor that they desire a Canadian-grown variety, not that they do not like you, nor wish to trade with you, not for any other such reasons. Their trouble and complaint is in an inability to secure your pictures. They want to trade with you, to buy your product, but SOMETHING is STOPPING them. Find out what it is. It is better to find out now, than be obliged to sit in on a "hearing" where the Government becomes the party of the third part.

Then there is Quebec. We have just received a letter from an exhibitor in Quebec. He has been buying pictures from certain exchanges for twenty years. That is a long time, and he must have been a good customer to have been able to buy pictures over that period, and to have remained in business. A new house opens in his territory. We have no argument to

**Samuel Goldwyn Takes Action Against United Artists For More Elastic
Production Contract For Himself**

Canada Has Given the Film Trade Millions

offer concerning the new house, although years ago, we attended some hearings in Quebec concerning a new house just after this exhibitor's theatre was built. The hearings were successful, the new house was not permitted. Since that time changes have occurred. The old exhibitor and his financial backers, or shareholders have had a run for their money. The town has grown, so has the district, but this is no excuse for taking away all of the best product, in fact all of the product from an exhibitor with whom one has been doing business for twenty years, providing that exhibitor has a theatre where pictures can be shown, providing that exhibitor is a showman, and is willing to pay for the product he gets.

HAVE the producer-distributors considered the exhibitor's problem in Quebec? Why has his product been taken away from him? Could not there have been an arrangement whereby the pictures were divided? No business nor trademark can be operated successfully by way of the establishment of good-will unless customers of this particular exhibitor's kind get a square deal.

Let us go back to the situation here at Toronto, in connection with the exhibitors on Eglinton Ave., who heard the run-around, "Sorry, I Can't Do Anything For You!" Why is it more possible to give these exhibitors product now than it was before? Is it that the producer-distributors looked into the situation personally, and saw that it was all wrong and corrected the policy which had prevailed?

Remember this fact always, producer-distributors, that it is important that you save every inch of foreign territory which you have. That you look at the future consideration of a territory even if it happens to be less important today; and that you consider the importance of that territory in its Tomorrow. That you take into consideration that you have in Canada the unique combination of a president of a dominant theatre chain controlled in the United States, the controlling interests of which are producer-distributors; and in opposition and in competition to his own company, this same president builds up Independent interests through which he privately benefits, using his position as president of the company for this purpose.

DO you realize that Mr. Nathanson personally controls franchises of pictures? That he has private Theatre Interests; that he has an affiliation with a co-operative buying group; and that he has an exchange which serves this group? That he has equipment-affiliation, 16 mm. news reel affiliations, personal British picture production affiliations and franchises? What do these personal interests mean to your film trade future in Canada?

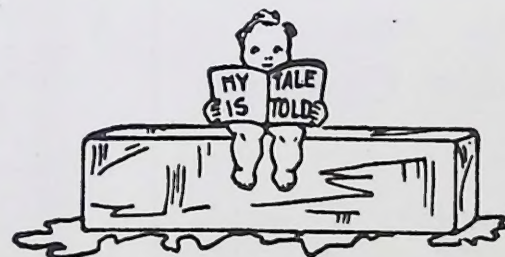
You know, of course, that Mr. Nathanson is trying to get the control of Famous Players Canadian? With this theatre chain in his control, plus his other Interests, what is going to happen to you? You should know, you have had enough battles over contracts in the past when he was managing-director of F-P only; and did not have all these private film interests, in direct competition to the company, which is paying him a salary to manage its business successfully.

What do you think Canada is going to say when Mr. Nathanson gets the control of Famous Players, in view of his other film interests and holdings, that is IF he GETS Control?

THERE are some very important Canadian financiers in Canada who were once associated with Famous Players Canadian, but on the advice of Mr. Nathanson they SOLD THEIR HOLDINGS to Mr. Zukor. They allege they were double-crossed. Mr. Zukor claims he again was double-crossed when Mr. Nathanson arranged the sale of his shares to Mr. I. W. Killam's interests. Mr. Killam alleges he was double-crossed. I know Mrs. McMaster was double-crossed.

Were you ever double-crossed in Canada, producer-distributors? Take a visit over here. You would be surprised how much you may be able to learn right at the Source. Meanwhile, do not be a party to any policy which may involve you in any troubles which may be directed toward anyone else. You remember what happened to you after the White Commission? You were "roped in", that is all. Don't be lassoed again, steer away from the rope by some natural-born kicking. You know who signed the Declaration of Independence in the U.S. Got any of that spirit left? It registered then, it is just as sure-fire now. Even the Dictators in Europe calmed down after a few Democracies called their bluff.

An Independent stand in time saves nine kicks in the pants. Being kicked out of trade in Canada will be no one's fault but your own. As they say in England, "Elevate your suspenders". Hold on to your pants!



"Gunga Din" Grosses \$10,000, Palace, Montreal, for 2nd Week

Fairweather in the Maritimes

By ALICE T. FAIRWEATHER

A VERY large number of friends will regret to hear that Walter R. Golding of the Community Theatre, West Saint John, was obliged to enter the Saint John Hospital for an appendix operation. At the latest accounts "Walter" is doing well and, as everybody knows his second or first name is "Plucky", his cheerful disposition will help him greatly towards recovery. He was manager of the former Trojan football and basketball teams and is a famous bowler.

SAINT JOHN, N.B.

SYMPATHY has been extended to Messrs. Leslie and A. C. Sprague, whose father, Edw. Bennett Sprague, passed away recently, after a brief illness. A wreath was sent by the Movie Community. Leslie and Aubrey Sprague are operators of the Capitol Theatre at St. George, N.B., and of the Gaiety at Fairville, N.B., as well as representing the Maritime Theatre Equipment Company in Saint John.

IMPEROYAL, N.S.

IT IS understood that the Princess Theatre, Imperoyal, N.S., which has been operated by S. A. MacLeod, will be taken over by C. E. Murray of the Gaiety Theatre, Halifax, N.S.

SAINT JOHN, N.B.

SOME of the very finest reels possible to obtain on sport subjects such as hunting and shooting were displayed at the Capitol Theatre, at the annual midnight show arranged by the N.B. Fish and Game Protective Association. There were more than 1,800 members and guests present. Several films were furnished through the courtesy of the Maritime Film Board of Trade. Eric Golding of Regal Films Limited is a member of the Executive of this Association, and was very energetic in promoting the splendid programme. As an added attraction a Mickey Mouse short was included among the pictures shown.

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CHARLES A. BOCHNER, Mgr.

HALIFAX, N.S.

THE New Gaiety Theatre, Halifax, N.S., manager M. E. Walker, who is manager also of the Imperial Theatre at Sackville, N.S., certainly gave its patrons no cause to complain of their lack of both entertainment for their minds as well as material assistance with their housekeeping. A recent advertisement in a Halifax paper announced that this theatre was giving on a certain evening a three feature showing, with shorts as well, and the opportunity of obtaining groceries and crockery.

SAINT JOHN, N.B.

VISITORS to the Film Exchanges in Saint John recently were Bruce H. Yeo of Souris and Montague, Prince Edward Island, and Charles Staples of the Queen Theatre, St. Stephen. It has been learned that the St. Stephen Protective Game and Fish Association plan to hold a midnight showing of sport films along the lines of the very successful one arranged recently for the N.B. Association. These sporting pictures are still being talked of and several of them are dated for a second showing at regular theatre programs.

NEW GLASGOW, N.S.

INVITATIONS were sent to many friends in the Maritimes by the managers and directors of the New Roseland Theatre, at New Glasgow, N.S., of which N. W. Mason is manager, to the special opening held Monday night. The theatre has been re-decorated throughout.

SYDNEY, N.S.

THE Vogue Theatre had its opening recently, and many complimentary wires were received by D. P. MacDonald and those associated with him. Baskets of flowers were sent from the Capitol Theatre, Saint John, N.B., from the Capitol Theatre, Moncton, N.B., and from the Capitol Theatre, Halifax, N.S.

HALIFAX, N.S.

A THEATRE man from Saint John had a narrow escape from death in the recent frightful fire which took place at the Queen Hotel, Halifax, N.S. Leslie A. Sprague, operator at the Empire Theatre, Saint John, saved himself by throwing his mattress out of the hotel window and then jumped across a six foot alley to fall some twenty feet, on the mattress on a nearby roof. He then took part in the rescue of others from the fiercely burning building. His hair was singed but he was otherwise uninjured.

Regina Film News

FIRE which partially destroyed the independent Rex Theatre in Regina last September cost the Rex management approximately \$40,000 and will probably cost the Famous Players Canadian Corporation that much and \$10,000 more. This expenditure by Famous Players will be necessary to bring their Capitol, and possibly the Grand, theatres up to par with the modernistically rebuilt Rex.

Famous have already earmarked \$40,000 to be spent in complete re-modelling of the Capitol this spring. They hope to raise it from its present, not too profitable position of drab, top-price house in Regina, to the status of show-palace of the west, with an appropriately healthy box-office reaction. It is expected to have the renovation completed in time for the tour of the Royal Party in May — in time for the expected visiting hordes from across the border.

Expenditure of the other \$10,000 tentatively earmarked for the second-run Grand has not been officially okayed yet. But should it get the official blessing, it will leave only one of Regina's five houses, the Famous's Metropolitan, without a new dress to face the next year.

Oddity of this arrangement is that the Met is the chief opposition of the Rex, in as much as they both operate in the same price zone, and carry programs designed for the middle-class trade.

The fifth and last Regina theatre, the third-run Roxy, really started the snowball of renovation rolling in 1938 by installing air-conditioning, indirect lighting and snazzy interior decoration. But it took the fire at the Rex to give the snowball momentum.

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NEXT YEAR...

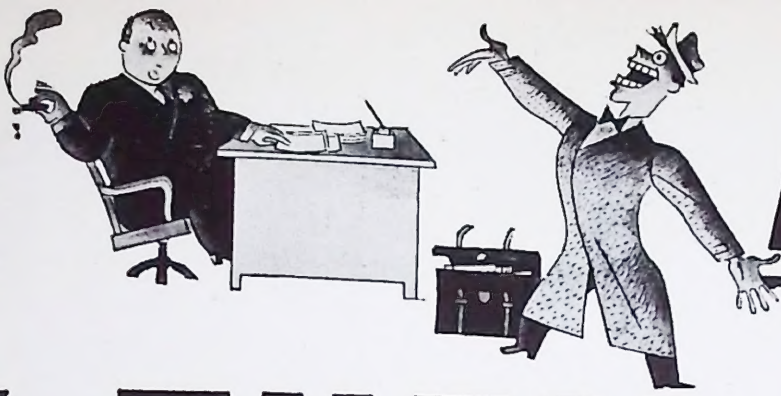
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LET'S LOOK A

ASK THEM WHAT



ASK THEM WHAT

LAST YEAR!



THE RECORD!

THE RECORD!

THE RECORD!

THE RECORD OF WARNER BROS. PERFORMANCE FOR 1938-39

*Warners
made it!*

Four Daughters

*Warners
made it!*

The Sisters

*Warners
made it!*

Brother Rat

*Warners
made it!*

Angels With Dirty Faces

*Warners
made it!*

Devil's Island

*Warners
made it!*

Dawn Patrol

*Warners
made it!*

Valley of the Giants

*Warners
made it!*

They Made Me A Criminal

Warrners
made it!

Blackwell's Island

Warrners
made it!

Naughty But Nice

Warrners
made it!

Hero for a Day

Warrners
made it!

The Oklahoma Kid

Warrners
made it!

You Can't Get Away With Murder

Warrners
made it!

Wings of the Navy

Warrners
made it!

Dodge City

Warrners
made it!

Confessions of a Nazi Spy

Warrners
made it!

Juarez

Warrners
made it!

Each Dawn I Die

Warrners
made it!

Yes, My Darling Daughter

Warrners
made it!

Family Reunion

Warrners
made it!

The Kid From Kokomo

Warrners
made it!

Dark Victory

Warrners
made it!

Hell's Kitchen

Warrners
made it!

The Roaring Road

Warrners
made it!

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12

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ARE CLASS
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24

DECISION:

“Warner Bros.
are so far
ahead it’s
hard to tell
who’s second!”

Conklin In Winnipeg

By J. J. CONKLIN

BECAUSE the Gary Theatre, of Calgary, Alberta, an independent theatre, under its former management, allegedly failed to exhibit a number of "Krazy Cat" cartoons and other short subjects, at a cost of \$1.50 each; and 31 feature attractions at a cost ranging from \$11 to \$26 each, the Columbia Pictures of Canada, Limited, has brought suit for \$532 damages in the Calgary court.

Defendants in the action are M. V. Anderson, F. W. McDougall, Harry Sheftel, Herbert Holloway, W. Lawson, Guy W. Blake, and the Gary Theatre Company, who operated the Calgary suburban independent theatre prior to September 17, 1937.

The plaintiff claims that a contract was in existence obliging the defendants to pay the amount of the license fee if pictures supplied under the contract were not exhibited.

The defendants claim they were entitled to first-run pictures, which they did not get. They also claim they tried to get certain pictures under the contract and failed to get them. In any event, they say, it was agreed that the contract would be cancelled when the business changed hands. This is denied by the plaintiff.

Brief evidence respecting the drawing up of the contract was given in District Court Feb. 20 before Judge W. A. Macdonald by John Allen, manager of the Calgary office of the plaintiff company. Mr. Allen left the town for Toronto, where he will take up permanent residence. The trial will be continued in a few weeks.

RESOLUTION urging the establishment of a federal board of censors to replace the present nine provincial bodies censoring motion pictures will come before the approaching session of the legislature, it was stated in government circles in Winnipeg this week.

In the proposed resolution it will be suggested that the national board have its agents at film centres to advise the main body and film workers in advance what is and what is not acceptable to the Canadian public. Similar action is reported in Saskatchewan.

WALTER P. WILSON, pioneer manager of moving picture theatres in western Canada, celebrated in Edmonton recently the 10th anniversary of sound pictures. Mr. Wilson has been ranked for many years as one of the best-known and most astute moving picture showmen in Canada.

Mr. Wilson's career in the moving picture enterprise covers already a

span of almost 28 years. That dates back to the days when moving pictures were not much more than peepshow and when not even the canniest of seers could have envisioned movie-dom's present-day status as one of the world's largest and most thriving industries. He started his career in Winnipeg.

Known to hard-boiled film salesmen as an exhibitor who "just can't be fooled" about the appeal and audience-pleasing allurements of a new picture, Walter Wilson built up a solid renown in Winnipeg before taking charge of an Edmonton theatre more than 15 years ago. He directed the Lyceum and Garrick Theatres in the Manitoba city prior to making his home in the Alberta capital. These were two of Winnipeg's leading and large independent theatres, both of which he brought to a pinnacle of success.

TIGHTENING up on collections under the tax, and reduction of work of employees in theatres are expected to result from amendments to the Amusement Tax Act now before the Alberta legislature.

The amendment provides for issuance of a combination entrance and tax ticket instead of two separate tickets as at present.

Approximately \$150,000 is collected annually under the tax and it is expected the use of one ticket instead of two will tighten up collections. The handling of one ticket also will reduce work of employees in theatres and other places of amusement.

Use of the combination ticket is expected to be started first in the cities and then to rural points if the amendment is passed.

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MRS. R. MASTERS DIES IN FLORIDA

THE DIGEST regrets to report the death in Miami, Fla., of Mrs. Rebecca Masters, mother of Mr. Haskell M. Masters, Canadian General Manager for United Artists Corp. Mrs. Masters' death was the result of an automobile accident. She was 65 years old. Surviving the late Mrs. Masters are two daughters and three sons, Haskell, Morris and Edward.

Windsor Wants Municipal Amusement Tax Levy

WINDSOR, Ont. — Stating that with the discontinuance of the former amusement tax in Ontario, owners of moving picture theatres have not given their patrons the benefit of the repeal of the tax, "but on the other hand by divers methods have added the difference to their already substantial profits", the Windsor City Council passed a resolution which aims to have motion picture theatres impose an amusement tax and turn over such tax to Ontario municipalities. It is understood that the council will petition the Ontario legislature to give the municipalities power to impose such a tax.

Considerable opposition was presented to the motion, with council members protesting that if a new tax were imposed, theatre owners would only raise admission prices still higher. Mayor David Croll suggested that the owners are now "pocketing" the equivalent of the former tax, and should divert that proportion to the municipalities.

INSTAL NEW EQUIPMENT

Woodstock, Ont. — "Pat" Greenlees has just installed a complete new sound system in his Princess Theatre here.

DEATH TAKES MOTHER OF TORONTO MANAGER

THE DIGEST wishes to extend its sympathy to Mr. Jack L. Hunter, Toronto Branch Manager for Paramount Pictures, whose mother, Mrs. Florence Amelia Hunter, passed away at the residence of her daughter, Mrs. E. C. Griggs, Walkerville, Ont., on Tuesday, March 7. The late Mrs. Hunter leaves three daughters, Mrs. E. C. Griggs, Walkerville, Mrs. W. M. Ballantyne, St. Mary's, and Mrs. C. C. B. Bailey, Ipswich, England, and one son, Jack L. Hunter, of Toronto.

**Nelson Eddy Given Largest Sum Ever Paid Concert Star In Toronto Except Paderewski
For One Night's Performance, Massey Hall**

Digest Reviews and Previews

★★★ Excellent ★★ Very Good ★ Good • Fair or Poor

★★★
"OKLAHOMA KID"
 WARNER BROTHERS

JAMES CAGNEY, the toughest little man in Hollywood, is back again in his first appearance since the memorable "Angels with Dirty Faces". Apart from the fact that Jimmy has changed his automatic for a brace of six-shooters, his fast car for a speedy pinto, and his pulled-down fedora for a sombrero, it's still the same Cagney whom we have become accustomed to associate with the word "action"; and in "The Oklahoma Kid" you'll get enough action to last you for many days to come.

In addition to James Cagney the cast includes such capable performers as Humphrey Bogart, rough, tough and nastier than ever; Rosemary Lane, pretty as a picture in gingham gown and calico petticoat; Donald Crisp, smooth and finished as always; Harvey Stephens, Hugh Sothorn, John Miljan, and a host of others.

"The Oklahoma Kid" is a story of the rip-roaring West of 1893, when the Cherokee Strip was thrown open for settlement by President Cleveland. Cagney is the black-sheep son of Hugh Sothorn, and brother of Harvey Stephens. The latter two are the acme of respectability, while James is on the other side of the fence. When Humphrey Bogart and his gang steal the money which is to be paid to the Indians for their land, Cagney holds up the bandits and takes it away from them. Bogart learns who the hi-jacker was, and swears to get him. Bogart makes a deal with Sothorn, giving the latter the right to found the new town, which ultimately became Tulsa, on the sight which Bogart and his gang have staked out, incidentally illegally, provided Bogart runs the town's largest saloon and gambling joint. Soon Bogart and his gang make the town a hot-bed of vice, robbery and murder, and Sothorn decides it is up to him to stop it. He runs for Mayor, with Harvey Stephens running for Sheriff. Bogart's gang frame Sothorn on a murder charge, and when Cagney attempts to break his father out of prison, although the old man has refused to go, Bogart incites the unruly element to take the law in their own hands, and they lynch Sothorn. Cagney swears vengeance, and one by one, shoots down the slayers of his father,

(Continued on Next Page)



"JAY L"

PERSONAL MUSINGS

JUST when I was beginning to wonder what had happened to Leon J. Bamberger, RKO Radio's Sales Promotion Manager, not having heard from him for some time, there arrived in the mail a 12-page sales promotion booklet on the new Leo McCarey production, "Love Affair", starring Irene Dunne and Charles Boyer. The brochure on "Love Affair" is one of the finest turned out of the Bamberger office. Its elaborate art work, and skillful grouping of shots from the film, are most effective. Included is a signed statement by Ned E. Depinet, in which he states, "In 'Love Affair' RKO Radio has another smash success which of its type is every bit as great as 'Gunga Din' and in my opinion will be equally as sure fire at the box-office." Sounds pretty good to me.

Morris Milligan, Canadian General Manager of Paramount, back from a holiday looking the picture of health, wealth and wisdom. It's those Southern skies, we're told.

Harland Rankin, Plaza, Tilbury, Ont., is becoming an important breeder of Springer Spaniels. During the past year he has raised twenty Springer pups, selling many of them to exhibitors and exchange men. Among his customers are Haskell Masters, United Artists; Sam Glazer, United Artists; Gord Lightstone, M-G-M; Mr. Axler, Capitol, Leamington, and Lionel Lester.

Did you hear the winner of the first prize in the Movie Quiz Contest on Eddie Cantor's program last Monday? I think that's the first time I have ever heard prompting on the air. Apparently Mrs. Benincasa lost the place in her script, for I distinctly heard Cantor say, "Here, read here, quick".

(Continued on Next Page)

★★★
"LET US LIVE"
 COLUMBIA

THOSE of you who saw Mervyn LeRoy's dramatic masterpiece, "They Won't Forget", will remember that the theme centred around a young man being convicted of murder on purely circumstantial evidence. That picture ended without the public knowing whether or not the man in question was guilty or innocent. "Let Us Live" concerns two innocent young men, who are convicted of murder and robbery on the sworn identification by eleven witnesses. Only the sweetheart of one of the men, knows positively that he is innocent, for he was with her at the time of the alleged crime, but her evidence is considered prejudiced, and the testimony of the eye-witnesses is accepted. Actually, the witnesses honestly believe that their identification is correct, although they are wrong. Sentenced to be electrocuted, the boys lose hope, but the girl-friend continues to fight, convincing the detective who made the arrest, that her story is true. Together they seek the real criminals, finding them at the eleventh hour. The governor gives the innocent boys complete pardon, but the ordeal has killed something inside the girl's sweetheart, that will never be healed.

Henry Fonda and Maureen O'Sullivan as the couple in love, and Alan Baxter as Fonda's buddy, give brilliant characterizations. Miss O'Sullivan, in particular, shows dramatic ability above any previous effort. Fonda is restrained as always, letting loose with a couple of dispassioned orations, however. Alan Baxter has been steadily climbing for the past year or so, and looks like he has definitely arrived. You'll be seeing plenty of him in the future, or we miss our guess. Ralph Bellamy does good work in a serious part as the police lieutenant who helps Maureen O'Sullivan track down the real murderers. Stanley Ridges, famous as a bad-man, hops the fence in this picture to become the District Attorney, with Henry Kolker backing him up as Chief of Police. Peter Lynn, George Douglas and Philip Trent are the "heavies", and Martin Spellman is a little newsboy who aids Maureen O'Sullivan in her quest.

(Continued on Next Page)

"Stagecoach" Good \$85,000, Radio City Music Hall

Digest Reviews and Previews

SHORT SUBJECTS

"DOUBLE LIVING"

METRO-GOLDWYN-MAYER

THE synchronized diving of American Olympic star, Dutch Smith, and the Egyptian champion, Farid Sumaika, make this Pete Smith Specialty, a distinct treat. The slow motion camera is employed extensively to emphasize the almost perfect accord of their movements. Humour is supplied by an inebriated gentleman, who dives into the pool after the water has been drained out. He lands in a coal-mine, calmly lights his cigar from the flame atop a miner's hat, and saunters forth.

Running time—8 minutes.

"POINTS ON POINTERS"

VITAPHONE

A VERY interesting Color Parade subject, somewhat similar to RKO Radio's "Bird Dogs". This reel shows the training of champion bird dogs, and then proceeds to illustrate with a couple of champions in action. Very good.

Running time—10 minutes.

"PETUNIA NATURAL PARK"

METRO-GOLDWYN-MAYER

A CAPTAIN and the Kids cartoon. The Captain, Mama, Hans, Fritz and the Inspector are on vacation at Petunia Natural Park. Their various adventures make for some amusing moments, which should be enjoyed by all.

"HAM-ATEUR NIGHT"

VITAPHONE

A MERRIE MELODIES Cartoon in color, depicting an Amateur Night at a theatre. Several "hams" try their acts, none meeting with very much success. Neither does the short.

Running time—7 minutes.

"LET US LIVE"

(Continued from Previous Page)

The screen play is by Anthony Veiller and Allen Rivkin from a story by Joseph Dinneen. John Brahm directed.

"Let Us Live" is not kid stuff, it is pure, undiluted drama, that has you gripping your seats with excitement. There is very little comedy relief, except at the beginning, and that is passed over quickly. However, it is a stirring document of human emotions, that will go over with audiences who like their screenfare on the meaty side.

Running time—70 minutes.

PERSONAL MUSINGS

(Continued from Previous Page)

Wolfe Cohen of Warners back from his Western jaunt, in time to leave for the Convention in N.Y.

We won't vouch for its veracity, but we heard Samuel Goldwyn purchased a new Dictaphone recently, but sent it back after a week's trial, and told them to send him one that could speak English properly. The one he had used the worst grammar he had ever heard, he said.

Joe Paul, former manager of the Elgin Theatre, Ottawa, was the recipient of an engraved clock, presented by the members of the staff, prior to his departure for Welland, where he is going into the theatre business with his brother. Theatre managers of Ottawa and Hull also tendered Joe a farewell party, at which he was presented with a dressing gown and an electric razor. Ray Tubman made the latter presentation. Among those present at the party were Angelo Stevens, John Hausler, Henry Marshall, I. Singerman, Chris Holmes, Bob Maynard, Ken Smith and Bill Hartnett, the latter representing the operators. Lloyd Mills, of London, succeeds Joe as manager of the Elgin.

Tom Waterfield has just been appointed manager of the La Reta Theatre, Pape Ave., Toronto. For the past six years, he was assistant manager of Billy Sumerville's Prince of Wales Theatre.

The new Revelstoke, B.C., theatre, will be known as the Avolie, as the result of a contest held to select the most suitable name for the new house. The theatre is owned by Mr. and Mrs. Cooper, and the name was selected by a Miss Kay Harwood, by jumbling up Mrs. Cooper's first name, Olive, and adding an "A".

The new Rousson-Trudeau Theatre, the LaSalle, Kirkland Lake, opened Monday evening to a packed house of enthusiastic well-wishers. A six-page LaSalle section of the Northern News contained messages of good-will and congratulations to Messrs. Louis Rousson, J. H. Trudel, and F. H. Trudeau, as well as to Ted Soucie, the popular manager of the new house. Congratulations, gentlemen, and the best of luck with your latest theatre.

Regal Films Toronto hockey team continued their winning ways last Sunday by defeating a team composed of Warner staff men, by a score of 4-3. It is understood that a return match is being arranged.

"OKLAHOMA KID"

(Continued from Previous Page)

until at last he is face to face with Bogart, who has just treacherously shot Harvey Stephens. A terrific fight ensues, with Cagney and Bogart indulging in an old-fashioned free-for-all. In the end, when Bogart is about to finish Cagney off, Stephens recovers enough to raise his gun and put a well-placed slug into Bogart. Stephens dies, and Cagney marries Rosemary Lane, who had been his brother's girl; at the same time receiving a pardon from the Governor.

Any attempt to synopsise a picture of this type, is bound to make it sound a little on the silly side, for the most difficult thing for a writer is to make action live in words. However, I assure you that the plot of "The Oklahoma Kid" is far from ridiculous. It is a stirring, thrilling saga of the West, oft-told, but ever welcome.

Performances are uniformly excellent, with Cagney, of course, the stand-out. Donald Crisp and Humphrey Bogart are the best of the supporting cast. Of the others, the unlisted actor who doubles for Cagney in some of those riding scenes, is really "tops". Rosemary Lane has very little to do, but what she has, she does most effectively.

A large measure of the success of "The Oklahoma Kid" is due to the forceful direction of Lloyd Bacon, and the magnificent photography of James Wong Howe, the brilliant Chinese-American cinematographer. Bacon has achieved his greatest success with action pictures, and "The Oklahoma Kid" is no exception. His pacing is perfect, building up the suspense to the thrill-packed climax.

It is difficult to say just who will benefit most from this picture, the big key houses, or the small-town exhibitors. Due to the ever-increasing popularity of Cagney, the key spots will enjoy exceptional business with the picture, but the small-towns will turn out en masse to see a film of this type. Altogether, it looks like a heavy grosser.

Running time—80 minutes.

"Say L."

Washington Film Digest

By ROBERT LANSING

TREAT FOREIGN MARKET CAREFULLY STATES NATHAN D. GOLDEN, COMMERCE MOVIE CHIEF

Washington, D.C., March 6—(CPS)

THE American Film Industry has suffered as a result of the chaotic European situation and the nationalistic spirit abroad, Nathan D. Golden, Chief of the Commerce Department Motion Picture Division, has declared in a review of the foreign film markets in 1938.

"During the past year the ardent fanning of that spirit of nationalism has meant, in numerous countries, an ever-increasing fervor and energy in the attempt to build up the struggling local film industries—industries which, despite their obvious faults and feebleness, are apt to be supported by governmental action," he said. "Often this has meant more frequent play-dates for locally produced pictures at the expense of our American productions," he said.

Golden recommended in his report that American distributors export the best American films to best protect the foreign markets.

"It is unwise for us to try to export mediocre films. Foreign audiences, in numerous countries, get an abundance of that kind of picture from their own studios," he added. "American distributors should send only their choice Grade 'A' films to the foreign markets. If the choice is between our 'B' type of films and a picture from a native studio, the latter is almost invariably preferred. An examination, over the past few years, of our best revenue-producers in the foreign market discloses that those films listed among the best pictures shown here in the United States have also been the biggest revenue-remitters," he said.

Quality is the one factor that counts more than any other in the foreign field, Golden stated. "As we advance into the New Year 1939, the factors to be relied upon, in maintaining our position in the foreign markets, may still be defined as the simple, basic elements of our unmatched scientific skill in motion picture production . . . and it is quality that will continue to attract foreign audiences to American pictures."

Taking up restrictive measures enforced in Europe, the Commerce Movie chief said that among these was the quota system instituted in

Great Britain on April 1, 1938, lasting for the next 10 years. The purpose of this new law is to compel distributors and exhibitors to utilize a proportion of British-made films, and foreign producers, including American, are induced to produce in British studios quality films for both domestic and world distribution, he said.

Taking up the question of how American producers and distributors can hold their position in the foreign market, Golden said that the deciding factor was and still is "quality".

"Plainly, before all else, we must emphasize to the utmost the contrast in quality between our good American pictures and the typical product of local producing industries abroad. We must make that contrast as vivid, as striking, as impressive, as it can possibly be made. Persistently and adroitly, we must make the foreign movie-goer acutely conscious that the American picture is a product of decidedly superior quality — of rich and varied artistry, of entertainment value unmatched in the run-of-the-mine output of our competitors abroad. We must make this 'High-Quality' factor so universally recognized that local audiences abroad will have no desire to see inferior films that owe their existence simply to some Government legislation or subsidy."

Golden advised the movie moguls to be careful in their selection of films to be exported and not to send, more or less at random, pictures that might affect unfavorably the ultimate gross returns, while impairing the prestige and reputation of quality American pictures.

"SUGGESTIVE CENSORSHIP"

AN interesting example of "suggestive censorship" was given over the week-end here by the State Department in connection with a picture Samuel Goldwyn was contemplating. George S. Messersmith, Assistant Secretary of State, revealed that he had written a "personal and informal" suggestion to Will Hays, head of the MPPDA, that the picture "Thirteen Go Flying", based on the recent crash of the British flying boat Cavalier, would have a bad effect on the trans-

atlantic flying service to be started soon.

State Department officials denied there was any censorship motive in the move. Messersmith said that Jimmy Roosevelt, son of the President, and newly hired assistant of Goldwyn, did not enter the situation and his influence was not sought.

Messersmith said he acted at the behest of Pan-American Airways, operators of the American overseas air route and owners of the new "Yankee Clipper", which will soon start New York-Southampton and New York-Marseilles flights.

The State Department said it felt that it was not encroaching on outside matters in making the suggestion because it feels that the company's transatlantic service is important in commerce and in encouraging good-will. They stated that the Hays office was free to use its own judgment as to whether the film should be made.

It is a safe bet, however, that the decision has already been made and that "Thirteen Go Flying" will never be put on film.

MORE JUSTICE DEPARTMENT ANTI-TRUST SUITS?

ALTHOUGH Justice Department officials admit that Chief Trust-Buster Thurman Arnold has "toyed with the idea" of instituting new anti-trust actions against the Film Industry, it was learned by the Canadian Moving Picture Digest correspondent that the Assistant Attorney General has made no decision on the matter as yet.

One report predicted that "ten anti-trust suits against branches of the Motion Picture Industry in the near future" would occur. The Department of Justice said, however, that there was no information as to any actual number that might be instituted. If additional suits are instituted, it was said they would be "pretty well scattered" over the country.

It is possible that the reports may be inspired in an attempt to speed up action in the New York equity suit, it is believed. However, if this is not the case the Motion Picture Industry may find itself with still more suits on its hands. The psychology may be to put them in the position of finding it better and less expensive to throw in the towel and "call it quits", than to attempt to defend all the legal actions.

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and
COMPLETE SUPPLIES

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EVERYTHING FOR THE THEATRE FROM SHEET TO STREET

Old Digest Files Show History Does Repeat Itself

WHILE the controversy over what kind of pictures should be made grows through the variety of the opinions expressed, for and against, let us take a look at history, for it does repeat itself, and endeavor to discover whether the making of pictures with a purpose is a new discovery, or just the same old idea newly discovered.

What was "The Birth of A Nation" and "Intolerance", "Civilization", "The Miracle Man", "Disraeli", "The Man They Could Not Hang", "The Two Orphans", "Smilin' Through", "Louis Pasteur", "I Am A Fugitive From A Chain Gang", "Black Diamond", "Dynamite", "The Scarlet Pimpernel", "Tell England", etc., etc? We have at random selected a handful of pictures which preached each of them some idea which could have been the subject for "hiring a hall", not overlooking "Gabriel Over the White House".

Cecil B. de Mille's "Ten Commandments" and his "Sign of the Cross", Popeye the Sailor Man who made spinach a marketable product, Aesop's Fables of earlier days, all propaganda dressed up as entertainment. Then we had "Queen Elizabeth" and "Mary, Queen of Scots", each doing their bit to plant their own particular viewpoint of history.

During the War, remember "The Big Parade", and the numerous Anti-Kaiser films? "All Quiet On The Western Front" and H. G. Wells' "Things To Come", the latter with its peace propaganda.

HISTORY DOES REPEAT ITSELF and so do Motion Pictures, only at times Motion Pictures is the creator of history, but in these times Motion Pictures is the reflector.

Motion Pictures has furnished our homes, built them, found locations for us, suggested what we should do with our money, revealed life dressed and undressed, recruited for War time purposes, endeavored to sell product through concealed or subtly introduced advertising, made trade treaties and international friendships, promoted industries and enterprises, in fact it has stuck its good-looking nose into the business of the whole world from the cradle of life to the grave.

But today, Motion Pictures is taking life a little more seriously, following history, not making fashions. It has for perhaps the first time in its adult age gone into the business of propaganda, having learned that other countries far behind the American and

British countries in Motion Picture enterprise, have been the first to utilize the power of the screen for the political purposes of territorial grabs and desocialization.

The business of Motion Pictures is not to make history, nor to repeat it, but to Entertain principally, through furnishing the Escape from all the present political propaganda to which we are heir.

Something has, however, happened to us. That something is Radio, a medium which permits the nations of the world with their ideas and languages, their politics to enter right into our homes and without a police warrant, or an "if you please".

Something happens in Europe, and we hear right in our home that very thing, for good or evil, as it is happening, for what is happening does not remain exclusively in Europe.

Motion Pictures gave the world a sense of democratic values, it spread with or without intent the idea of the universal brotherhood of man. Virtue was the hero generally, and generally virtues were rewarded. The Governor's lady and Judy O'Grady were presented as made of the same flesh and blood, and Judy O'Grady at times became a Governor's lady. It bucked the waitress and the chambermaid up, it was the same kind of propaganda, presented in a different form, that the United States spreads in all of its schools, which cradles its future citizenship, when Uncle Sam tells his children that each boy can become the President of the United States providing he is America-born.

No film produced today, unless it is music, or just nonsense, will hold public interest unless it reflects the thought of today, and as far as the Screen is concerned is it not our business, in fact does it not resolve itself down to the very business of saving our own life, that we see that history does repeat itself by helping repeat that history on the screen which proves our point.

ONCE upon a time there were thirty tyrants in Greece, soap-box orators, utopian dispensers in their first introduction to power, but these became more tyrannical in their abuse of power than any of the party politicians which were then giving the multitude free shows at the amphitheatres in order to make them forget that they were economic slaves. Is it not the history of today, and must we not repeat that those thirty tyrants of Greece were destroyed through the tyranny of their own rule?

These are not easy days in which to watch history in the making, nor in the manner in which it does repeat itself. It is for this Industry to select its own job of history-making service, for if we live, we will belong to the history which is made; and if that Democracy of which we are an important part is destroyed, we of the Industry of Motion Pictures will have at least died fighting, but our soul will go marching on.

AND now for a bit of history which is in a lighter tone. The exhibitor who said, "Let them that wants it have it", made history. I wonder if he knows that his statement "rung from the bottom of his heart" has travelled all over the picture world. Of no less fame is "You think I'm leffing 'cause I'm heppy, I'm sick like a dog".

Some exhibitors thought that this particular exhibitor's comments should have been edited, but in order to clear up such ideas, The Digest's historian takes pleasure in presenting some poetry from the pen of Mr. Firestone, President of the ITA; he, as you will see, uses the language which he believes is most descriptive in his picture of "Hot Spot Films", and we have not changed his language either.

"Razzing The Raise" by H. Firestone.

"Hey, Mister what's the big idea of twenty cents to-night?" "Oh Hot-Spot Films told me to, and vot dey say is right."

"Well, who the heck is Hot-Spot Films? I thought you're the boss." "No. Ever since I bought dere pictures I just used to vos."

"Well, I'm not going to pay an extra nickel for your show, and down the street for fifteen cents is where I'm going to go."

"Say Kit, you can't be mad vit me 'cause I'm raise up de price. De Hot-Spot Films Company is gives me dat advice."

"Well, why d'ya want to listen to those High-Palootin' gents? Take my advice and keep your price right down at fifteen cents."

"But lookit all de special stuff vot Hot-Spot Films got. 'Hot For Fenny', 'Washout Jenny' and my gosh vot not?"

"I'll not pay twenty cents to see the best darn show in town." "Vell, twenty cents and dat's my price, I wouldn't coming down."

"But don't go vay, I like your face, so just for dis here time, I'm going to be extravagant, I'll let you in for a dime."

Shooting the Stars

To the list of famous screen detectives such as William Powell, Melvyn Douglas and Warren William, must now be added the name of JAMES STEWART, who in his latest starring role for M-G-M, in "IT'S A WONDERFUL WORLD", plays the role of a private detective; CLAUDETTE COLBERT has the feminine lead, with W. S. VAN DYKE II directing . . . WARNER BROS. have engaged EDUARDO CIANNELLI, JANE WYMAN and RONALD REAGAN for featured roles in "BATTLE OF CITY HALL", with the "DEAD END" KIDS, BONITA GRANVILLE and FRANKIE THOMAS . . . DARRYL F. ZANUCK announced this week that he is planning to produce a super-feature for 20th CENTURY-FOX based on the life of CHARLES PROTEUS STEINMETZ, famous electrical inventor . . . J. M. KERRIGAN has been signed for a top role in RKO RADIO'S "SORORITY HOUSE", now being produced by ROBERT SISK with ANNE SHIRLEY and JAMES ELLISON in the leads . . . SAMUEL GOLDWYN announced this week that he has signed a new contract with GARY COOPER calling for the star's exclusive services; first GOLDWYN-U.A. film in which Cooper will star under the new contract will be "THE REAL GLORY", with ANDREA LEEDS . . . ROCHELLE HUDSON and RICHARD ARLEN have been set by COLUMBIA for the featured roles in a

new picture entitled "MISSING DAUGHTERS"; C. C. COLEMAN, JR., will direct . . . ELEANOR POWELL began her dance experiments this week to create numbers for her next picture for METRO-



Priscilla Lane, currently starring with Jeffrey Lynn in Warner Bros. "Yes, My Darling Daughter".

GOLDWYN-MAYER, "BROADWAY MELODY OF 1940"; no other cast announcements have been made as yet . . . DAVID NIVEN has been selected to play the lead opposite GINGER ROGERS in RKO RADIO'S "LITTLE MOTHER", which goes before the cameras next week under the direction of GARSON KANIN . . . ROBERT BARRAT has been added to the large cast which will support WARNER BAXTER in 20th CENTURY-FOX'S "THE RETURN OF THE CISCO KID"; others in the cast include Lynn Bari, Cesar Romero, Henry Hull, Kane Richmond, C. Henry Gordon and Harold Huber; HERBERT I. LEEDS is directing . . . GEORGE BRUCE has been promoted by EDWARD SMALL to the post of producer-writer; he will immediately function in his new capacity on the production "KIT CARSON, AVENGER", to be followed by HOWARD SPRING'S best selling novel, "MY SON, MY SON"; both features will be released by UNITED ARTISTS . . . JACK LONDON'S famous novel, "BURNING DAYLIGHT" will be made into a screenplay by WARNER BROS., to star ERROL FLYNN, with GERALDINE FITZGERALD as his leading lady . . . ANN DORAN has been assigned by COLUMBIA to a featured role in "BLIND ALLEY", a new drama featuring CHESTER MORRIS, RALPH BELLAMY, ROSE STRADNER and JOAN PERRY.

Trans - Canada Showings

TORONTO

HOLLYWOOD

"Jezebel" (Warners), starring Bette Davis and Henry Fonda, and "Drums" (London Films), starring Sabu and Raymond Massey.

IMPERIAL

"The Little Princess" (20th Century-Fox), starring Shirley Temple.

LOEW'S

3rd week. "Pygmalion" (M-G-M), starring Leslie Howard and Wendy Hiller.

SHEA'S

"Devil's Island" (Warners), starring Boris Karloff. Also stage show.

UPTOWN

3rd week. "The Mikado" (Universal release), starring Kenny Baker and the D'Oyly Carte Players.

MONTREAL

CAPITOL

"They Made Me a Criminal" (Warners), starring John Garfield and the "Dead End" Kids, and "Comet Over Broadway" (Warners), starring Kay Francis.

LOEW'S

"Hard to Get" (Warners), starring Dick Powell and Olivia de Havilland. Also stage show.

ORPHEUM

2nd week. "King of the Turf" (Edward Small-U.A.), starring Adolphe Menjou.

PALACE

2nd week. "Gunga Din" (RKO Radio), starring Cary Grant, Victor McLaglen and Douglas Fairbanks, Jr.

PRINCESS

"Stand Up and Fight" (M-G-M), starring Robert Taylor and Wallace Beery, and "The Girl Downstairs" (M-G-M), starring Franchot Tone and Franciska Gaal.

SAINT JOHN

CAPITOL

"Tail Spin" (20th Century-Fox), starring Alice Faye, Constance Bennett and Nancy Kelly.

EMPIRE

"The Gorgeous Hussy" (M-G-M), starring Joan Crawford, Robert Taylor, Melvyn Douglas, Franchot Tone and James Stewart, and "The Longest Night" (M-G-M), with Robert Young and Florence Rice.

MAYFAIR

"Suez" (20th Century-Fox), starring Tyrone Power, Loretta Young and Annabella, and "Smiling Along" (20th Century-Fox), starring Gracie Fields.

REGENT

"If I Were King" (Paramount), starring Ronald Colman, and "Cowboy from Brooklyn" (Warners), starring Dick Powell, Pat O'Brien and Priscilla Lane.

STRAND

"Angels with Dirty Faces" (Warners), starring James Cagney and Pat O'Brien.

WINNIPEG

CAPITOL

"Gunga Din" (RKO Radio), starring Cary Grant, Victor McLaglen and Douglas Fairbanks, Jr.

FOX

"I Am The Law" (Columbia), starring Edward G. Robinson, and "Girls' School" (Columbia), starring Anne Shirley, Nan Grey and Ralph Bellamy.

GAIETY

"If I Were King" (Paramount), starring Ronald Colman, and "Spring Madness" (M-G-M), starring Lew Ayres and Maureen O'Sullivan.

GARRICK

"Trade Winds" (Wanger-U.A.), starring Fredric March and Joan Bennett.

RIO

"Woman Doctor" (Republic), with Frieda Inescourt and Henry Wilcoxon, and "Fighting Thoroughbreds" (Republic), with Ralph Byrd and Mary Carlisle.

CALGARY

CAPITOL

"Gunga Din" (RKO Radio), starring Cary Grant, Victor McLaglen and Douglas Fairbanks, Jr.

ISIS

"A Slight Case of Murder" (Warners), starring Edward G. Robinson, and "Affairs of Annabel" (RKO Radio), starring Lucille Ball and Jack Oakie.

PALACE

"Son of Frankenstein" (Universal), starring Basil Rathbone, Boris Karloff and Bela Lugosi, and "Flirting with Fate" (M-G-M), starring Joe E. Brown.

STRAND

"Stablemates" (M-G-M), starring Wallace Beery and Mickey Rooney, and "Four's a Crowd" (Warners), starring Errol Flynn, Rosalind Russell and Olivia de Havilland.

VARIETY

"Alexander's Ragtime Band" (20th Century-Fox), starring Tyrone Power, Alice Faye and Don Ameche, and "Beloved Brat" (Warners), starring Bonita Granville.

VANCOUVER

CAPITOL

"Gunga Din" (RKO Radio), starring Cary Grant, Victor McLaglen and Douglas Fairbanks, Jr.

DUNBAR

"You and Me" (Paramount), starring George Raft and Sylvia Sydney, and "Cowboy from Brooklyn" (Warners), starring Dick Powell, Pat O'Brien and Priscilla Lane.

HOLLYWOOD

"The Saint in New York" (RKO Radio), starring Louis Hayward, and "Having Wonderful Time" (RKO Radio), starring Ginger Rogers and Douglas Fairbanks, Jr.

PLAZA

"The Duke of West Point" (Edward Small-U.A.), starring Louis Hayward, Tom Brown and Richard Carlson.